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## Skill analysis of throwing to improve feedback

Monette Lacaze Dyar

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# SKILL ANALYSIS OF THROWING TO IMPROVE FEEDBACK

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A Project  
Presented to the  
Faculty of  
California State University,  
San Bernardino

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Education: Instructional Technology

---

by  
Monette Lacaze Dyar  
June 1995

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Monette Lacaze Dyar  
June 1995

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6/5/95  
Date

## ABSTRACT

Research has shown that we must receive feedback in order to improve motor skill performance. Although much of this feedback occurs naturally with the skill, verbal feedback from a teacher that is specific and corrective helps learners the most. Researchers have also found that most teachers give vague feedback statements which do not help the learner analyze their performance in order to improve future attempts. One reason teachers rely on vague feedback is due to a lack of knowledge about the skill they are teaching. The purpose of this project is to produce a videotape which thoroughly analyzes the skill of overhand throwing in order to equip teachers with the information needed to give specific corrective feedback statements and demonstrations to learners. The video will show the components of a mature throwing pattern, common developmental levels, and provide opportunities for the teacher to practice giving feedback to sample students.

## ACKNOWLEDGEMENTS

I would like to thank those instrumental in the completion of this project: Dr. Robert Senour and Dr. Christopher Grenfell for their guidance; Sue Strain for her enthusiasm and for allowing me to interrupt her PE classes; and Dr. Rowena Santiago for making all the arrangements for me to follow my dreams. I would especially like to thank Dr. Shaunna McGhie who was the inspiration for this project and is a valuable friend and colleague.

This project would not have been possible without the help of Redlands Unified School District, particularly Mr. Pearse, Mr. Tofel, Mrs. Murch, Mrs. Shipp, Mrs. Harding, Mrs. Krok, Mrs. Flanagan, the children who appear in the video and their parents.

Finally, I would like to thank my supportive parents and loving husband, Dan, who have made this project possible, not only because of their financial help, but also because of their love and patience.

This project is dedicated to the children of Redlands Unified School District. May they live healthy, active lives.

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## CHAPTER ONE

### INTRODUCTION

The need for feedback while learning motor skills is well established (Siedentop, Herkowitz & Rink, 1984). Possibly the most important function of the physical education teacher is to provide appropriate and timely feedback to learners (Holst & Anderson, 1992).

There are several types of feedback a learner receives while practicing a motor skill. These categories of feedback can be found in table 1. Knowledge of results (KR), also called naturally occurring feedback, is information that is intrinsic to the activity. For example, when a tossed bean bag hits a target or if a basketball goes through the hoop. These events require no input from an instructor. However, in order for the learner to find out why certain things happen, they need other sources of feedback so they can perform the skill correctly in the future (Holst & Anderson, 1992). It has been shown that specific and corrective feedback helps learners more than general, positive feedback statements. (Pellett, Henschel-Pellett & Harrison, 1994).

There are several factors which affect an instructors ability to provide learners with appropriate and timely feedback. Holst and Anderson (1992) found that teachers who were instructing students in activities with which the teacher had limited proficiency, resorted to value statements and general feedback almost exclusively. Sharpe (1993) suggests that "teachers need to become an expert in the

Table 1.

Desirable Quantities of Various Types of Feedback

<u>Type of Feedback</u>	<u>Description</u>	<u>Desired Frequency</u>
Value	Indicates to what degree the teacher is satisfied with student performance	Least often
Descriptive	Identifies what student is and is not doing	More often
Corrective	Indicates how performance can be improved	Most often
General	Vague statements such as "good"	Least often
Specific	Addresses a particular aspect of the performance	Most often



subject matter prior to teaching a particular skill to enable correct diagnosis of student difficulties." It may be unreasonable to expect every teacher to attain this goal, but each teacher can attain the ability to analyze performance so that they may provide students with precise feedback to aid progress (Siedentop, Herkowitz & Rink, 1984).

The purpose of this project is to create an instructional videotape which (a) analyzes overhand throwing and establishes characteristics of a mature throwing pattern, (b) discusses and shows examples of children at various degrees of proficiency, and (c) provides pre-service teachers the opportunity to practice giving feedback.

The overhand throw was chosen because it is a basic motor skill which is integral to such a variety of games and activities. In addition to use in games such as softball, the motor pattern for the overhand throw is the basis for other motor skills such as the serves in volleyball and tennis and the smash in badminton (Gallahue, 1982).

## CHAPTER TWO

### REVIEW OF LITERATURE

This project integrates the areas of physical education and instructional technology. Because of this cross-curricular emphasis, literature was reviewed from several different areas. The following cites research and instructional articles in the areas of: feedback, the motor skill of throwing, instructional design, and the use of video technology.

#### Feedback

Feedback gives learners information regarding the degree of discrepancy between their performance and the desired performance (Holst & Anderson, 1992). The ability to provide appropriate and timely feedback may be the most important skill teachers possess (Holst & Anderson, 1992). Feedback is one of the most important components of a teacher's lesson (Sharpe, 1993), because without feedback, no learning occurs (Siedentop, Herkowitz & Rink 1984, Pellett 1994). Furthermore, the more precise the feedback, the more quickly the skill is learned and improved (Siedentop, Herkowitz & Rink, 1984). Teachers should provide feedback that is specific, congruent to the task and corrective (Pellett, 1994, Magil, 1989).

Teachers who have some expertise in a skill give higher quality feedback than those who do not (Holst & Anderson, 1992). Sharpe (1993) recommends that PE teachers become an

expert in the skill prior to teaching it in order to give students a correct diagnosis of their performance.

The two kinds of feedback pertinent to learning motor skills are knowledge of results (KR), also known as intrinsic or naturally occurring feedback, and augmented or artificial feedback. The former is abundant in physical activity, because the performer can usually see the results of his or her trial, for example a basketball going through (or missing) the hoop. Teachers need not add information such as "you missed" but should rather analyze the performance in order to tell the performer why they missed, thus giving augmented feedback (Holst, 1992 and Siedentop et al, 1984). When giving augmented feedback, too much information can be just as much of a problem as too little. Too much information may confuse or overwhelm the learner. Therefore, it is best for teachers to focus on one skill component at a time. Too little augmented feedback will not give the learner the information they need for further growth. Finally, the feedback must be meaningful to the learner (Magill p.303).

Teacher feedback can be given in many ways, including verbal explanations, visual demonstrations such as modeling, and physical guidance. Feedback should be given with positive statements so that teachers can give evaluative feedback without being critical (Sharpe, 1993 p. 13).

Where the teacher is of benefit to the learner is giving the learner Knowledge of Performance (KP), which is the why behind a successful or unsuccessful attempt. KP is much more

difficult to determine than KR and requires skillful analysis by the teacher. Augmented feedback is the verbal statement which is based on this analysis (Siedentop, Herkowitz and Rink, 1984, Holst and Anderson, 1992). Sources of KP include a teacher's helpful comments, watching one's self in mirrors and viewing videotapes of one's performance. The PE teacher can provide additional comments for progressive growth and motivation. (Siedentop, Herkowitz & Rink 1984).

### Throwing

The overhand throw is a very important basic motor skill, which takes many forms in physical activities, ranging from a simple game of catch to professional baseball. In addition, the motor pattern for the overhand throw is the basis for other motor skills such as the overhand serve in both tennis and volleyball, and the smash in badminton (Gallahue, 1982).

Gallahue (1982) states that the mature throwing pattern has three distinct phases: the preparation, throwing action and follow through. The preparatory phase is characterized as follows: the throwing arm swings back, the opposite elbow is raised for balance, the trunk rotates toward the throwing side, the throwing shoulder drops, and the weight is on the rear foot. During the throwing action, the throwing elbow comes forward horizontally as it extends; the forearm rotates; there is rotation through hips, legs, spine and shoulders; and weight is shifted forward on to a step with the opposite foot. During the follow through phase, the rear

foot comes forward, the throwing arm crosses body, and the thumb of throwing hand ends up pointing downward.

Students building toward this mature pattern generally fall into one of three categories of development. Gallahue's (1982) description of developmental stages include the initial, elementary, and mature stages. His description focuses on the form of the performer, rather than on the outcome of the throw. Graham, Holt/Hale, and Parker (1987) describe developmental stages called precontrol, control, utilization and proficiency. However, these authors focus more on the outcome of the throw than the components of the skill. Siedentop, Herkowitz & Rink (1984) combine skill components and outcomes in their list of developmental trends.

Despite differences in format and focus, there are distinct consistencies in the developmental stages noted by these authors. Children in the earlier stages of development throw with a lack of weight shift and rotation, and keep the throwing elbow in front of their body. The tendencies of children in the middle stages of development include beginnings of a weight shift (although frequently onto the unilateral foot), and an increase in rotation and follow through. Advanced throwers include all of the components addressed in the previous paragraph which discusses the mature throwing pattern.

When teaching children to throw, it is important to use an object, such as a tennis ball or beanbag, which is small enough to fit in to the child's palm in order to avoid

restricting the throwing action (Siedentop et al,1984).

### Instructional Design

Gagne, Briggs and Wager (1992) define instructional design as "an arrangement of resources and procedures used to promote learning". The instructional system, therefore, needs to be arranged, or planned, in order to be an effective learning tool (Heinich, Molenda & Russell, 1993). There are three steps of instructional design: identify goals, develop the instruction, and evaluate the effectiveness (Ronat, September 1994, Gagne, Briggs & Wager, 1992).

The instructional model for teaching a rule, such as the components of throwing, has nine steps: (a) gain learner attention, (b) inform learner of the objectives, (c) stimulate recall of prerequisites, (d) present new material, (e) provide learning guidance, (f) elicit performance, (g) provide feedback, (h) assess performance, and (i) enhance retention and transfer (Gagne, Briggs and Wager, 1992).

The instructional method of demonstration involves the learner viewing a real or lifelike example of the skill or procedure being learned, such as a video or film. Demonstrations are useful when teaching physical performances (Heinich, Molenda & Russell, 1993). When learning a motor skill, learning the skill's subcomponets is necessary before the entire skill can be performed correctly (Gagne, Briggs & Wager, 1992).

## Video Technology

Preproduction is the most important part of the video production process (Ronat, 1994). The first step of the preproduction process is determining the behavioral objectives the production will address (Gagne, Briggs and Wager, 1992). The storyboard, which is a series of sketches to help visualize and organize the production (Millerson, 1992), is based on these behavioral objectives. Storyboards are made up of frames, each containing (a) a number which corresponds to the objective, (b) a representation of the visual to be used, (c) the narration for that visual, and (d) any production notes (Heinich, Molenda and Russell, 1993). The shot list and script are developed from the completed storyboard (Ronat, 1994).

When taping, the camera operator must be aware of the frame of the image being taped by following the Rule of Thirds (Millerson, 1992, Ronat, 1995), which sets guidelines for how people and objects are positioned in the frame. For taping action, such as throwing, the camera operator leaves lead room, or space ahead of the talent in the direction the action is traveling.

When taping outdoors, the camera operator must also be aware of the natural lighting provided by the sun (Millerson, 1992, Loehr, 1994). The scene should be set with the sun acting as a key light in a three point lighting set up, which is at a forty five degree angle, horizontally, to the subject. Reflectors can be used as fill and back lights (Loehr, 1994).

In order to comply with privacy laws, all persons who appear in a video production should be asked to sign an individual release agreement (Waters, 1995). This agreement will give the producer permission to use the subject's likeness or image in the video, and will help to avoid legal conflicts.



## CHAPTER THREE

### METHODS

Forty-one kindergarten students from several kindergartens in the Redlands Unified School District were asked to throw a tennis ball. No demonstration was given unless the student threw underhand rather than overhand on their first trial. The talents were given from three to nine trials. Students only received general positive feedback such as "good job" between trials to avoid skill improvement during taping.

Parent permission was obtained before taping. A copy of the parent permission letter is provided in Appendix A. Several adults were also taped performing skills for which the overhand throw is a prerequisite. The release agreement for these adult talents can also be found in Appendix A.

The taping area and backgrounds varied with the time of day, school site, and weather conditions. The talents were positioned so their dominant hand was closest to the camcorder. The sun was the only lighting used.

With these limitations in mind, backgrounds were selected by the following criteria: little or no white, forty-five degree angle with the sun, and not distracting. Two camcorder angles were used to show the talents from the side (at a 90 degree angle to the camcorder) to show the preparation and throwing phases and toward the front (at a 45 degree angle to the camcorder) to show the follow through.

The source tape was edited using a linear video editing

system which consisted of: a Panasonic WJ-MX12 AV Mixer, two Panasonic AG 7500A S-VHS VCR's, a Panasonic Edit Controller, and a Laird character generator.

The narration of the video was done by the author on audio channel one, and QCCS Productions royalty-free background music was placed on audio channel two, except where the native sound was appropriate. Two places on the video were scripted to use native sound, but the quality of sound captured with the video was of insufficient quality due to wind noise. To combat this problem, the "native" sound was staged in a studio using another voice to simulate the sound that was originally scripted.

## CHAPTER FOUR

### RESULTS

The result of this project is a thirteen minute videotape entitled, "Skill Components: Throwing". The video includes: an introduction to capture viewer attention, an analysis of a mature throwing pattern, the common developmental levels, sample students of various skill levels, and a conclusion. After viewing this videotape, physical education majors will be able to identify the components of the overhand throw, discriminate between common developmental levels, and generate appropriate feedback for sample students.

This videotape is appropriate for inclusion in a series of tapes on various motor skills with similar objectives (analyzing the skill and showing common developmental levels in order to help new teachers to give corrective, specific feedback to learners). This video, used alone or with the suggested series, could be a valuable resource for instructors at the university level to teach pre-service physical education and classroom teachers, as well as an inservice tool for current teachers.

## CHAPTER FIVE

### DISCUSSION

#### Recommendations

In order to be of sufficient quality for the applications suggested in the previous chapter, some adjustments need to be made in order to improve the quality of the end product. The first improvement would be to use broadcast quality equipment rather than consumer grade camcorders. Commercial grade cameras tape to three-quarter inch tape, which then allows the editing process to take place on higher quality equipment. This broadcast quality equipment opens up opportunities for special effects that require A/B roll, which would enhance the visual presentation of the material.

Secondly, a production using broadcast quality equipment would warrant specifying colors of clothing worn by the talents on taping day. Such specifications were not appropriate for this project. Colors such as red and bright blue tend to "bleed" into the surrounding areas of tape. Also, bright whites tend to distort other colors.

Thirdly, an increased shutter speed would improve the quality of the still frames used throughout the video to show the stages of the overhand throw. In its current form, there is blurriness during these stills due to a slow shutter speed.

## Conclusion

The original objective of creating an instructional videotape on the overhand throw was met. This video is based on research findings in the area of feedback and thoroughly analyzes the skill discussed. Theories of instructional design were employed to ensure an effective instructional videotape.

APPENDIX A  
Video Consent Forms

Monette L. Dyar  
318 Grant St.  
Redlands, CA 92373

February 27, 1995

Dear Parents:

I am a graduate student at Cal State San Bernardino working towards a master's degree in Education, with an emphasis in Educational Technology. Technology students do a project in lieu of a thesis. My project is to develop a video that will help teachers learn how to give feedback to students in order to promote learning during physical education lessons.

I will be working with Shaunna McGhie, EdD. of Southern Missouri State University, who teaches in the physical education department. Dr. McGhie hopes the video will be suitable for use in her courses, as well as other universities that offer a teacher preparation program. Therefore, the video may be sold in the future.

I would like to ask your permission to include your child in the video. Your child will be taped performing the following skills: balancing on one foot with eyes open, balancing on one foot with eyes closed (both standing on the ground), a two handed catch of a bean bag, a standing long jump, an overhand throw and a shuttle run. These are not tests of fitness and your child will not receive a "score". We simply need examples of the various skill levels found in children.

If I may include your child in the video, please return the form below to your child's teacher. I am a credentialed, experienced teacher and will take every step to provide a positive, safe atmosphere for your child during the taping. I have cleared this project with the school administration. If you have any questions, feel free to call me at home, 792-8629. Thank you for making this project possible.

Sincerely,

Monette L. Dyar

---

Mrs. Dyar,  
You have my permission to include my child, \_\_\_\_\_  
in the video portion of your master's degree project. I understand the video may be sold in  
the future to facilities who offer teacher training programs.

---

Signature

Date

## Individual Release Agreement

The undersigned enters into this Agreement with Monette L. Dyar ("Producer"). I have been informed and understand that Producer is producing a videotape program and that my likeness, image, voice, appearance, and performance is being recorded and made part of that production ("Product").

I grant Producer and its designees the right to use my likeness, image, voice, appearance, and performance as embodied in the Product whether recorded on or transferred to videotape, film, slides, photographs, audio tapes, or other media, now known or later developed. This grant includes without limitation the right to edit, mix, or duplicate and to use or reuse the Product in whole or part as Producer may elect. Producer or its designees shall have complete ownership of the Product in which I appear, including copyright interests, and I acknowledge that I have no interest or ownership in the Product or its copyright.

I also grant Producer and its designees the right to broadcast, exhibit, market, sell, and otherwise distribute the Product, either in whole or in parts, and either alone or with other products, for commercial or non-commercial television or theater, closed circuit exhibition, home video distribution, or any other purpose that Producer or its designees in their sole discretion may determine. This grant includes the right to use the Product for promoting or publicizing any of the uses.

I confirm that I have the right to enter into this Agreement, that I am not restricted by any commitments to third parties, and that Producer has no financial commitment or obligations to me as a result of this Agreement. I hereby give all clearances, copyright and otherwise, for the use of my likeness, image, voice, appearance and performance embodied in the Product. I expressly release and indemnify Producer and its officers, employees, agents, and designees from any and all claims known and unknown arising out of or in any way connected with the above granted uses and representation. The rights granted Producer herein are perpetual and worldwide.

In consideration of all of the above, I hereby acknowledge receipt of reasonable and fair consideration from Producer

I have read the foregoing and understand its terms and stipulations and agree to all of them.

---

Print name

Signature

Date



APPENDIX B  
Video Script

## SCRIPT

*card #1: Title slide, Music up*

*card #2a: Kid's throwing Delay 12 sec. Music fades slightly*  
The overhand throw is a very important motor skill used  
in a variety of settings from

*card #2b: John & Jaime*  
recreational activities

*card #2c: tag second & throw to first*  
to competitive athletics. (Pause) In addition, the  
overhand throw

*card #3: Volley Serve*  
is the basis for other motor skills such as the overhand  
serve in volley ball,

*card #4: Tennis Serve*  
the tennis serve,

*card #5*  
and the smash in badminton.

*card #6 Teacher helping student Music out, natural sound*  
In order to become proficient at throwing, students need  
ample opportunity for practice and feedback. The  
physical education teacher's most important job is  
giving feedback to his or her students. Research has  
shown that appropriate feedback is necessary in order  
for us to learn. (fade sound with video fade)

*card #7 Objectives (Read with build)*  
During this video, you will learn to: identify the three

phases of throwing, identify the components of those phases, differentiate between developmental skill levels, analyze errors, and give appropriate feedback to learners.

*card #8 pitcher*

The skill of throwing has three phases: preparation, throwing action and follow through.

*card#9: omitted*

*card#10 omitted*

*card #11 (Read with build)*

For preparation, the throwing arm swings back, the opposite elbow is raised for balance, the trunk rotates to the throwing side, the throwing shoulder drops slightly, the weight is on the rear foot and the eyes focus on the target.

*card #12 Video clip of preparation*

Here we see the throwing arm swung back, the opposite elbow raised for balance, the trunk rotated toward the throwing side, the throwing shoulder dropped slightly, the weight on the rear foot, and the eyes looking toward the target.

*card #13 omitted.*

*card #14 (Read with build)*

During the throwing action, the throwing elbow moves forward horizontally as it extends, there is rotation through the hips, legs, spine and shoulders, the weight shifts forward and on to the opposite foot, and the eyes remain on the target.

*card #15 video clip of throwing phase*

This thrower is bringing her elbow forward horizontally as it extends, rotating her hips, legs and shoulders, as she shifts her weight forward and onto her opposite foot.

*card #16 omitted*

*card #17 (Read with build)*

The follow through has two components: the rear foot comes forward, and the throwing arm crosses the body in a diagonal line.

*card #18 video of follow through*

Here, the rear foot is coming forward as the throwing arm crosses the body.

*card #19 Developmental Stages*

There are three common developmental stages children go through when learning to throw. These stages have been identified as

*card #22: initial video*

initial,

*card #22b elementary video*

elementary,

*card #22c mature video*

and mature.

*card #23: Initial: preparation*

When children are at the initial stage, their preparation often includes:

*card # 23b*

purposeless shifting of the feet,

*card #23c*

keeping the elbow in front of the body,

*card #23d*

and a slight rear body shift.

*card #24:*

During the throwing action of the initial stage,

*card #24 b: three steps*

the feet remain stationary, the action is mainly from the elbow, the trunk remains perpendicular to the target, and there is little rotary action.

*card# 25: initial follow through*

The follow through for the initial level

*card #25b: video of initial follow through*

is forward and downward.

*card #26: video of initial thrower, two attempts*

*card #27: Elementary preparation*

Elementary throwers prepare by

*card #27b: video of elementary thrower*

swinging the ball high over head, and rotating their trunk and shoulders toward the throwing side.

*card #28: Elementary throwing action*

The elementary throwing action consists of the

*card #28b: video of elementary throwing action, three steps*

throwing arm swinging high over head, the trunk flexing

forward with the arm motion, and a step forward, frequently on to the leg on the same side of the body as the throwing arm.

*card #29: pause*

The follow through of elementary level throwers is also

*card #29 b: video of elementary level follow through*  
forward and downward.

*card #30: video of elementary level thrower, two attempts*

*card #31: Mature preparation*

For a mature throw, during the preparation,

*card #31b: video of mature prep.*

the arm swings back, the opposite elbow is raised for balance, the trunk markedly rotates toward the throwing side, the throwing shoulder drops, the weight is on the rear foot, and the eyes remain on the target throughout.

*card #32: mature throwing action*

During the mature throwing action,

*card #32b: video of mature throwing action*

the throwing elbow moves forward horizontally as it extends, there is rotation through the hips, legs, spine and shoulders, and the weight is shifted to the opposite foot.

*card #33: mature follow through*

For the mature follow through,

*card #33b: video of mature follow through*

the throwing arm crosses the body in a diagonal line as the rear foot comes forward.

*card #34: video clip of mature thrower, two attempts.*

*card #35: video of kids and teacher Music up softly*

Now it's your turn to analyze the performance of five students, and think about what feedback you would give to these young athletes to help them through the developmental stages of throwing.

*card #36: video of form*

Using a copy of the form that came with this video, check the appropriate boxes to determine the students developmental level. Then, use this information to develop a feedback statement. Watch this student:

*card #37: video of example A, read with stills and character builds*

During her preparation, she swings her arm back and her trunk rotates toward the throwing side, but her weight is evenly placed on both feet and her shoulders are even. For her throwing action, her elbow flexes and her trunk rotates, but there is no weight shift. Her follow through is forward and downward.

*card #38: form with appropriate marks*

Like many children, this child is exhibiting characteristics of more than one developmental stage. all things considered, she would be categorized at the Elementary stage.

*card #39: omitted*

*card #40: video clip of example A, native sound underneath*

One thing she does correctly is to rotate her trunk towards the throwing side. To help her advance to the next level, she needs to develop a shift of weight.

card #41: more of example A, native sound up

card #42: Music up

card #43 Examples

card #44 Example one

card #45 Video of example one

card #46 Example two

card #47 Video of example two

card #48 Example three

card #49 Video of example three

card#50 Example four

card#51 Video of example four

card#52 Example five

card#53: Video of example five

card #54 Video of kids playing a throwing game. Music fades slightly

Now that you are an expert at analyzing the skill of throwing, you can provide your students with the feedback they need to become proficient at this skill. Remember, giving specific, corrective feedback is one of the most important duties a teacher performs.

Ending credits, music up



APPENDIX C  
Feedback Prompter

# Skill Analysis: Throwing

Analysis by:

Example#

<p>Preparation</p> <p>Throwing arm:</p> <p><input type="checkbox"/> swung back</p> <p><input type="checkbox"/> elbow in front</p>	<p>Throwing Action</p> <p>Throwing arm:</p> <p><input type="checkbox"/> elbow flexes and moves forward horizontally</p> <p><input type="checkbox"/> elbow remains straight</p>	<p>Follow Through</p> <p>Throwing arm:</p> <p><input type="checkbox"/> crosses body</p> <p><input type="checkbox"/> goes forward and down</p>
<p>Trunk:</p> <p><input type="checkbox"/> rotated to throwing side</p> <p><input type="checkbox"/> facing target</p>	<p>Trunk:</p> <p><input type="checkbox"/> rotates</p> <p><input type="checkbox"/> perpendicular to target</p>	<p>Trunk:</p> <p><input type="checkbox"/> continued rotation</p> <p><input type="checkbox"/> remains facing target</p>
<p>Weight placement:</p> <p><input type="checkbox"/> on rear foot</p> <p><input type="checkbox"/> evenly on both feet</p>	<p>Weight placement:</p> <p><input type="checkbox"/> shifts forward to step on opposite foot</p> <p><input type="checkbox"/> shifts forward to step on to same foot</p> <p><input type="checkbox"/> does not shift</p>	<p>Weight placement:</p> <p><input type="checkbox"/> rear foot comes forward</p> <p><input type="checkbox"/> weight is forward as trunk flexes</p>
<p>Throwing shoulder:</p> <p><input type="checkbox"/> dropped slightly</p> <p><input type="checkbox"/> even with other</p>		

What Developmental stage is this child?

initial  
elementary  
mature

Feedback Prompter:

What is the student doing correctly?

What is one thing that could help this student advance to the next level?

Write out what feedback you would give this student.

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